梁慧圭（Haegue Yang）在纽约现代艺术博物馆（MoMA）

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Haegue Yang I 梁慧圭
Sonic Couper Copper - Enclosed Unity from the installation Handles, 2019
Powder-coated steel frame, mesh, and handles, ball bearing, casters, poweder-coated copper plated bells, metal rings I 粉末涂层钢制框架，网和手柄，滚珠轴承，脚轮，粉末涂层铜制铃铛，金属环
212 x 110 x 110 cm
© Haegue Yang. Image courtesy of the artist I 致谢艺术家

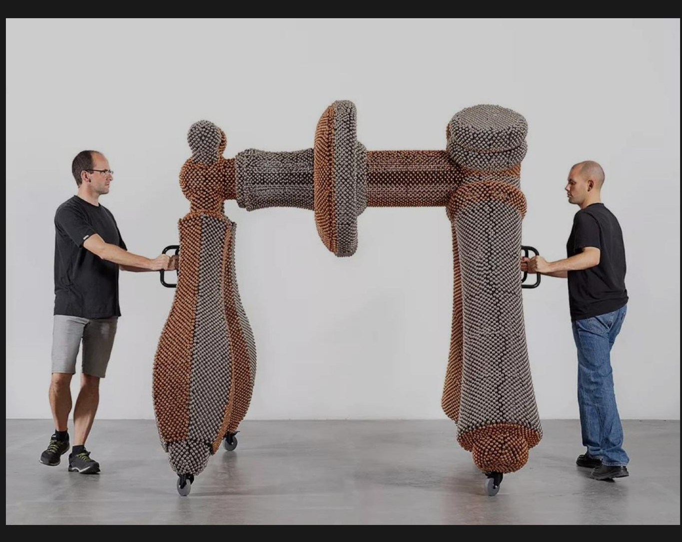
Haegue Yang I 梁慧圭
Handles I 手柄
2019年10月21日– 2020年春
MoMA, Floor 2, Marron Atrium | 纽约现代艺术博物馆，二楼天庭

梁慧圭（韩裔，1971年生）以多元化的多媒体装置而闻名，将各种材料和方法，历史参考和感官体验交织在一起。《手柄（Handles）》是她为纽约现代艺术博物馆（MoMA）的天庭（Marron Atrium）特别制作的装置作品，六件雕塑作品每天都被启动，令人眼花缭乱的几何图形，光和声音的交错，创造了一种既具有个人又具有政治共鸣的仪式化，复杂化的环境。

手柄是连接点，是移动和变化的物质性的催化剂。梁慧圭的装置考虑了人与物之间的这种日常的相互作用。钢制扶手安装在呈虹彩图案的墙壁上，同样也她的雕塑中发挥功能。这些具有纪念意义的作品具有独特的形状：有些是受20世纪早期的一些人物的作品启发，例如艺术家索菲·陶伯-阿普（Sophie Taeuber-Arp）和神秘哲学家乔治·伊凡诺维奇·葛吉夫（GI Gurdjieff），而另一些则使用开源设计制作门把手，制造出具有未来感和史前感的独立物体。这些雕塑被安装在脚轮上，表面由铃铛覆盖，当由表演者操纵它们时，作品会发出微弱的沙沙声，让人回想起在萨满仪式中使用的铃铛。与此同时，鸟鸣的自然环境噪音也渗入到整个空间，这段音频实际上是在2018年历史性峰会期间，南朝鲜和北朝鲜之间的非军事区紧张的政治时刻记录下来的。记者们紧张地聆听了两国领导之间的私人对话。而领导者们的音频设备只记录下了鸟鸣和照相机发出的微弱咯哒声。

《手柄（Handles）》汲取了梁慧圭对各种信息来源的深入研究，从民俗手工艺传统到历史性前卫观，从深奥的精神哲学到当代政治事件。她将这些看似完全不同的叙述融入了她自己独特的艺术语言中，为现代主义提供了崭新的视角，并对现代主义的遗产进行了批判性的解读。

Haegue Yang | 梁慧圭
Sonic Handles – Law of Three Bodies from the installation *Handles*. 2019 | *声波手柄-三个身体部位的规则 手柄*展览现场
Powder-coated steel frame, mesh, and handles, casters, nickel-plated bells, and metal rings | | 粉末涂层钢制框架，网，把手，脚轮，镀铜铃铛和金属环
240 × 190 × 265 cm
Commissioned for the Marron Atrium by The Museum of Modern Art, New York | 特别受纽约现代艺术博物馆委托制作
© Haegue Yang and Greene Naftali, New York.
Photo: Nick Ash



Haegue Yang | 梁慧圭
Sonic Handles – For Head and Heart from the installation *Handles*. 2019 | *声波手柄–头部和心脏 手柄*展览现场
Powder-coated steel frame, mesh, and handles, casters, copper-plated bells, and metal rings | 粉末涂层钢制框架，网，把手，脚轮，镀铜铃铛和金属环
214 × 203 × 196 cm
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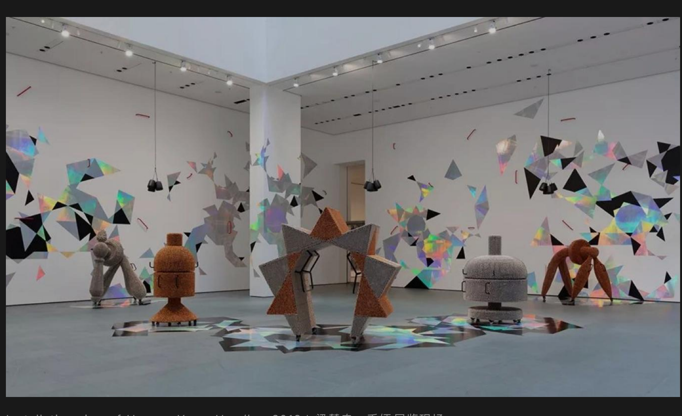

Installation view of *Haegue Yang: Handles*. 2019 | *梁慧圭：手柄* 展览现场
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Installation view of *Haegue Yang: Handles*. 2019 | *梁慧圭：手柄* 展览现场
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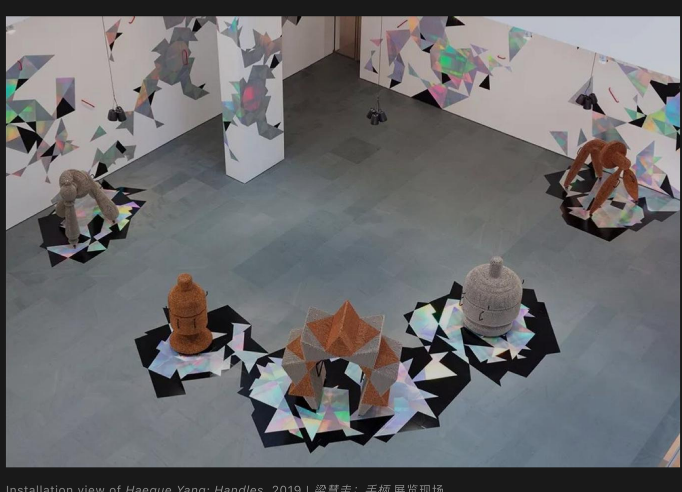

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关于梁慧圭：

1971年出生于韩国首尔。
现于德国柏林和韩国首尔生活和工作。
梁慧圭创作装置作品，作品中还包含摄影，录像和雕塑等元素，并通过艺术家长期的哲学和政治调研所展现。艺术家为了回应作品展出的场地，特地去创作为场地定制的新作品，和展览空间的建筑特征相结合的同时，也从当地收集创作材料。她高度精致和对于物质感完美的处理，与优雅的空间感与氛围相结合，最终呈现出她具有包围性和共鸣性的装置作品。

她的作品曾在众多国际展览和展览中展出，包括：KINDL - 德国柏林当代艺术中心（2017）；汉堡美术馆，德国（2016）；蓬皮杜中心，法国巴黎（2016）；尤伦斯当代艺术中心，中国北京（2015）；三星美术馆，韩国首尔（2015）；古根海姆博物馆，美国纽约（2015）；泰特现代美术馆，英国伦敦（2012）；林根美术馆，德国林根（2011）；阿斯彭美术馆，美国科罗拉多州阿斯彭（2011）；布雷根茨美术馆，奥地利布雷根茨（2011）；新博物馆，美国纽约（2010）；美国明尼阿波利斯沃克艺术中心（2009）；韩国馆，第53届威尼斯双年展（2009）；Sala Rekalde，西班牙毕尔巴鄂（2008）。

她的作品被许多知名机构收购，其中包括法国巴黎蓬皮杜中心; 美国匹兹堡卡内基艺术博物馆; 韩国首尔三星美术馆; 美国洛杉矶郡美术馆; 路德维希博物馆，德国科隆; 美国纽约现代艺术博物馆; 中国香港M +; 韩国国家现代和当代艺术博物馆; 和所罗门R.古根海姆美术馆，美国纽约。

梁慧圭于2018年获得了路德维希美术馆的沃尔夫冈哈恩奖博物馆奖。她在路德维希博物馆举办的这一场事业中期的回顾性展览已于2018年4月开幕，另一场大型回顾调研性展览将于2019年5月在美国开幕，之后将在北美进行巡回展出。

展览"梁慧圭：在不确定的范围内"将于2019年11月在美国迈阿密的巴斯艺术博物馆(Bass Museum of Art)举办。

Haegue Yang (Korean, b. 1971) is known for genre-defying, multimedia installations that interweave a range of materials and methods, historical references, and sensory experiences. *Handles*, Yang's installation commissioned for MoMA's Marron Atrium, features six sculptures activated daily, dazzling geometries, and the play of light and sound, to create a ritualized, complex environment with both personal and political resonance.

Handles are points of attachment and material catalysts for movement and change. Yang's installation considers this everyday interface between people and things. Steel grab bars are mounted on the walls amid an iridescent pattern, and put to functional use in her sculptures. These monumental works come in distinctive shapes: some are inspired by the work of early 20th-century figures such as artist Sophie Taeuber-Arp and mystic philosopher G. I. Gurdjieff, and others use open-source designs for door handles to produce freestanding bodies at once futuristic and prehistoric. Mounted on casters and covered in skins of bells, the sculptures generate a subtle rattling sound when maneuvered by performers, and recall the use of bells in shamanistic rites, among other sources. The natural ambient noise of birdsong, which also permeates the space, was in fact recorded at a tense political moment in the demilitarized zone between North and South Korea during the historic summit in 2018. Reporters strained to hear the private conversation between the two nations' leaders, but their audio devices only picked up the chirping of birds and the faint click of cameras.

Handles draws on Yang's in-depth research into various sources, ranging from vernacular craft traditions to the historical avant-garde, esoteric spiritual philosophies to contemporary political events. She integrates these seemingly disparate narratives into an artistic language uniquely her own, offering a fresh take on modernism and a critical reading of its legacy.

About Haegue Yang:

Born in 1971, Seoul, South Korea.
Lives and works in Berlin, Germany and Seoul, Korea. Haegue Yang creates installations that include photographic, video, and sculptural elements and are informed by the artist's philosophical and political investigations. Responding to the places where she exhibits, Yang creates site-specific new work that incorporates both the architecture of the exhibition space and materials gathered from the region. Her highly refined and yet completely particular sense of materiality, combined with an elegant sense of space and atmosphere, contribute to her enveloping and resonant installations.

Her work has been show in numerous international exhibitions and institutions including: KINDL – Centre for Contemporary Art, Berlin, Germany (2017); Hamburger Kunsthalle, Germany (2016); Centre Pompidou, Paris, France (2016); UCCA Ullens Center for Contemporary Art, Beijing, China (2015); Samsung Museum of Art, Seoul, South Korea (2015); Guggenheim Museum, New York, U.S.A (2015); Tate Modern, London, UK (2012); Kunsthalle Lingen, Lingen, Germany (2011); Aspen Art Museum, Aspen, Colorado, USA (2011); Kunsthaus Bregenz, Bregenz, Austria (2011); New Museum, New York, USA (2010); Walker Art Center, Minneapolis, USA (2009); South Korean Pavilion, 53rd Biennale, Venice, Italy (2009); Sala Rekalde, Bilbao, Spain (2008).

Her works have been acquired by numerous institutions, including Centre Pompidou, Paris, France; the Carnegie Museum of Art, Pittsburgh, United States; Leeum, Samsung Museum of Art, Seoul, South Korea; Los Angeles County Museum of Art, Los Angeles, United States; Museum Ludwig, Cologne, Germany; Museum of Modern Art, New York, USA; M+, Hong Kong, China; National Museum of Modern and Contemporary Art, South Korea; and The Solomon R. Guggenheim Museum, New York, United States.

Haegue Yang has been awarded the Gesellschaft für Moderne Kunst am Museum Ludwig's Wolfgang Hahn Prize in 2018.

The exhibition *Haegue Yang: In the Cone of Uncertainty* will open at the Bass Museum in November 2019.

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